auspices under which their labours were undertaken. With the informative grain was mixed often some propagandist chaff. Such a scrutinising there was of all places and peoples, whether savages whose sexual habits might elucidate the fixations of the sophisticated, or Asiatics eagerly emerging from servitude, or fellow Europeans with parliaments, unemployment, stock-exchanges, corps diplomatique, and other appurtenances of civilisation.

Nor was the home-front neglected. Mr. Priestley weighed in with his *English Journey,* Mr. Beverley Nichols with his *News of England.* Facts were wanted about everyone and everything—cross-sections of society, symptomatic opinions and observations, detailed investigations and statistics. The B.B.C. spouted facts, newspapers were full of them, a monthly publication was started, and survived for a while, called just *Fact.* Let us at all costs be factual, photographic, was the watchword; let us be documentary, armed with facts against the dreamer and the visionary, wary of escapism's pitfalls. There were documentary films, documentary novels, documentary articles in newspapers and periodicals. What was aimed at was to portray life as it is, and without attempting to reveal its imagined significance. Thus *Macbeth* would be documentary if the number of Thanes on Macbeth's and on Malcolm's side were accurately given, and the political forces brought into play by Macbeth's attempt to found a dynasty, subjected to a careful analysis. The most documentary part of the play as it stands is, perhaps, the drunken porter's speech, since he provides a list of occupational types. The Weird

Sisters may be ruled out as totally undocumentary, and 'To-morrow and to-morrow and to-inorrow' would only be admissible if dates were specified.[25]

[25] An example of documentary technique is provided by Mr. Priestley's account, in *Rain Upon Goclshill,* of the making of the film *We Live in Two Worlds* in which he acted as commentator. He was approached, he writes, by Mr. John Grierson, who suggested that some use might be made of material left over after doing a short film for the Swiss Post Office—'lovely shots of the Swiss peasants in the fields, and so on'. On a basis of these